

# kdvations

## Fundraiser edition

Spring 2013

your donation and us: it's written in the stars



Free  
Issue



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Fellow KDVS-cadets,

The time has finally arrived. After 49 years of broadcasting, KDVS will become the first educational, non-profit, community radio station to launch a space exploration mission – all in the name of keepin' it freeform. All we need is \$60,000.

Just kidding – kind of! From April 22-28 we'll be having our yearly fundraiser. \$60,000 is huge feat among educational, non-profit radio stations, but we need it to continue broadcasting the programming that you love. With your help, we can make it happen. Whether you're a life long listener of KDVS, someone who has tuned in from time-to-time, or someone who just happened to pick up this quarter's issue of KDViatiOnS, always remember: KDVS is here for you, because of you. We are listener supported, community radio at its finest. Tune in to 90.3FM or check out [www.fundraiser.kdvs.org](http://www.fundraiser.kdvs.org) from April 22-28th– you'll get to hear your favorite DJs doing silly things, telling heartwarming stories, and speaking about their KDVS experience. We also have loads of thank-you gifts for your donations.

My days remaining as general manager are ticking down. As I close my tenure at UC Davis this spring, I close my tenure at KDVS as well, as our bylaws require that the GM be an undergraduate student. Looking back, we've accomplished a lot this year: We constructed a new radio tower, set up a new recording studio, placed first in the Northwest bracket of the Soundtap championship, and still had the time to broadcast the best programming every hour of the day (that's only a few of our accomplishments, the list could go on). This was all thanks to our amazing volunteer staff. It's so heartwarming seeing that the same sense of dedication and motivation that drew me to KDVS is still going strong today.

Please consider helping us out this year! Look to the sky during one of our beautiful Davis spring nights – I'm sure you'll see it: your donation and us, it's written in the stars.

Keepin' it freeform on this planet and the next,  
Renner Burkle

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# DAVIS MUSIC FEST 2013

## *An Interview with Festival Director Danny Tomasello and Awesome Patrol Ramrod Sara Eley*

Interviewed by Ed Martin and Libby Miller

Transcribed by Libby Miller

**KDVS:** *We're here with Sara Eley and Danny Tomasello, hosts of the Awesome Patrol show on our sister station KDRT, the director of MOMS (Music Only Makes Sense), and Sara, the primus inter pares of the Awesome Patrol, the Princeps of the main volunteer core that puts on the DMF and the DLMC. Why don't y'all tell me about what it is you do. The Festival, the Collective, the shows, who does what.*

**DT:** So, this is Danny, obviously, lemme just start from the beginning I guess and give you a little background. I was asked from a friend of mine four years ago if I wanted to help with a benefit show for the Davis High School Blue and White Foundation. So I said look I go to shows, I have no idea what's entailed but I'm happy to help. So, what's your budget? Oh, we don't have a budget. This is a fundraiser, this is just a cool thing we wanna do afterwards.

Then I was introduced to Bob Bowen, at the city, and this was 2 months after, August 2010. And he said how about this idea of doing Central Park, or some sort of Fest? His best advice was, just do something totally small. And well. Do it small and do it well, and grow. So we did that. And I got his thumbs up, I got the Davis Downtown Business Association's thumbs up, I got Kevin [Wan] helping. Oh and Armadillo, which, I was just a patron, I rent office space across the street, and was like I'm just gonna

just, y'know, ask these guys. Pretty soon people just liked the idea. All I was and all I still ever am is just the cog in the wheel that's connecting all the spokes... not a cog, that's the wrong expression, the hub! So I just had the different spokes, these are the connections I'm making. So we did it. We had 20 bands and 5 venues the first year. People had a great time, so all the bars came back and wanted to do it again.

So I'm sitting there and I'm just like, oh my god, you know this just makes sense, I know what we need to do. I was like, oh, Music Only Makes Sense! And I kind of like the acronym MOMS more than anything: this gig's brought to you by MOMS! So that's what [the nonprofit name] became, and it was true because it doesn't make money it just makes sense. So that's the whole thing. So then Sara was like, I wanna help with this, I'm totally on board with helping, whatever I can. So there were people like Sara, Cat Jones...

**SE:** Chris Riley.

**DT:** Chris Riley, absolutely. There's a bunch of people I'm forgetting...

**SE:** Well the whole Davis Dirt crew...

**DT:** Davis Dirt absolutely. And as far as synergy's going, that was their first year in business, so the fact that they were out doing this and they had a few months under their belt, and then hey

we're gonna do this music fest, they said we'd love to do the Guide.

**KDVS:** *It was so handy.*

**DT:** It was really good. So they were on board to help and there was just this swell, like now's the time to do something like this. So then I reached out to my local PTA, and I knew a woman that was on the Davis School Arts Foundation and I told her what we were trying to do, then I went to their board meeting, and that's where I met Kyle [Monhollen]. So Kyle in the meantime was doing something else with the Davis Live Music Collective, with guys who were having house shows and talking about how cool it would be...

**KDVS:** *And this is going from '11 to '12...*

**DT:** This was actually... the Davis Live Music Collective didn't start until after the first Music Fest, timeline-wise. It was totally separate from what I was doing, it just was good timing. And it was a lot like the Dirt, y'know. They were promoting music and art in town. I saw this thing, so I did my piece of it, Davis Live Music Collective was there, and it was funny because even the Davis Patch on the scene like a week before the Fest, he was like what am I gonna write about in Davis, and he was so thrilled, Justin [Cox] that there was a music fest and he just did this whole...venue showcase. Y'know, so it was fun. And KDVS was





Musical Chairs perform outside Delta of Venus.  
By Rik Keller Photography

fully supportive. I have friends here and reached out to them and they said for sure we'll give you airtime, sponsorship, help let people know about it, and KDRT did the same thing. Sponsors were all local companies. The Co-op was great, Woodstock's, y'know, those types of... Armadillo, yeah, and Watermelon Music, who donated again...

**KDVS:** *Equipment?*

**DT:** Yeah. Really just rode that wave in year two. And now's about the time when we're ramping up for year three, so we've had one meeting, we need to start having more, but, it's suggesting bands. But, I'm telling you bands are not the hard part.

**KDVS:** *No.*

**DT:** There's so many bands. Now they're coming to us and wanting to play, so that's great. ...And last year, by coincidence, exactly half of the bands were local. So of the 46 bands, 23 were local, then we had like 10 from Sac, a few from the Bay Area, then...

**KDVS:** *Dustbowl Revival.*

**SE:** Dustbowl and Opus came from down south.

**KDVS:** *Opus Orange.*

**DT:** Yeah, Opus Orange came up, Dustbowl Revival and then we had like Holly McGarry.

**SE:** Coupla wild cards...

**DT:** They just happened to be touring through and we would tell people, hit either the Facebook page or [info@davismusicfest.com](mailto:info@davismusicfest.com) and submit your links and stuff and who knows. So, yeah, we ended up with 46 bands last year. And it was very good timing that Luigi's came into that spot, and I'd known Linda from going to Luigi's out in Sac, and she was all about it. So it just made things easy. Oh and then Chris opened up WunderBar was another thing. In year one G St. Pub was closed for remodel. Then WunderBar was opened, and then we decided to do the outside on the street

stage. In year one we had E St. plaza but it was way better to just break down the street.

**EM:** *Now Sara where did you come into Danny's story?*

**SE:** Year one I got onto the planning committee, I went to some meetings, I knew that this was something that I wanted to be a part of. Loving music, having gone to house shows and sort of dipping my toe into the pot of all of the different genres..

So Festival one rolls around and I start the day at the Odd Fellows and I just watch all the overlapping of community members that I've met, y'know through PTA, that I've seen downtown, that are business owners, that I see at house shows. And it's really wild to see all those people in the same room, tappin' toes and having a good time. I just got that warm fuzzy feeling like, oh my gosh, we're totally onto something. Y'know, I just thoroughly enjoyed watching that whole day unfold, and just, our little town embracing the chaos that was the

Festival. And so I think the next day, I call Danny and I say, what's going on for next year, let's do this. Like, this is really gonna stick, this is gonna happen isn't it? I have tried my best to keep my toe in the water.

**KDVS:** *So the first year, Awesome Patrol. And then the Collective gets started, and I remember you being around in the early days of that.*

**SE:** Oh I've gone to every show, absolutely. Can't miss any of that.

**EM:** *And this past year you were a show runner.*

**SE:** I did the outside stage, the Armadillo Stage, managed that. And had the best day. Had so much fun.

**KDVS:** *Um, pretty amazing day.*

**SE:** Wasn't it?!

**KDVS:** *Yeah. And then, where does the Collective fit in, in your mind?*

**SE:** Well I think the Collective...in my mind the Collective continues the momentum that was started in year one of DMF. Like, yeah we are this viable town where you can have all of these great acts and draw all of these people out together, enjoying music, having a good time, being social...and fundraising! For our kids, which, I think, is maybe pretty important to me. I guess I didn't really think about that til right now. I guess the fundraising piece is pretty important. Because my kids have gone through school here in town, and I definitely see differences in the elementary programs that my oldest received versus what my little one is experiencing now, it's very different. And they're ten years apart, but that's a decade of time and a decade of budget cuts. So this is really mandatory. You have to support this in order to keep music and art and things available to our kids because we won't have any shows to go to if we're not giving 'em those opportunities.

**KDVS:** *In my experience you've been*

*the person who's talked about the school funding aspect being central to the mission of both entities. And I keep putting [DMF and DLMC] together because they both end up with the same objective. To support schools and school arts programs and the quality of those programs in schools here.*

**SE:** Right. With the Music Festival I get to watch a check being delivered to the School Arts Foundation and that is so doggone exciting.

**DT:** So the distinction between the Collective and the Fest is...the Collective is designed for a little bit...I guess touring bands. That normally would not come through Davis. Where it's like, god I'd love to see that band and not have to drive to the Fillmore on a Wednesday. So DMF said we're gonna do a local-draw, townie event for the masses to come out and enjoy, and any money we make extra will go to the School Arts Foundation. The Collective was like, let's just get enough bodies to be able to cover the guarantee and the sound. And we hooked up because they said, well jeez if we're going to do this we probably should have insurance, and an entity, and all the things I went through with the Fest. So I wanted to be part of the Collective, separately from the Music Fest cuz the Collective was having events anyway. Then they said, well we really could use a nonprofit.

**KDVS:** *A fiscal agent.*

**DT:** A fiscal agent to do all these things. So, ok, well, I use my nonprofit once a year; let's use it five times a year and then, same deal, if we use my nonprofit then everything over and beyond after we pay the bands and the expenses goes to School Arts Foundation. Everyone's like, great. I mean, nobody in the Collective is into it for money. Everybody's into it because, frankly, if they're into it for money, they're into for saving some gas money from driving to San Francisco.

**DT:** Another real nice coincidence and component of that was Crossbill Re-

cords, and getting those referrals and those bands that wanted to play. Again, there's so many people that have been part of this local scene. And I was like, this isn't gonna work if those people don't find this really cool. So what do we need to do to make it so they would be stoked and wanna support it? It's fun, you get excited to see a band after you play your own set... that's a pretty good day.

**KDVS:** *That's a good one. Now so what about year three, what about 2013?*

**DT:** It's happening. It's June 22nd. And here's another really cool thing that happened, um, Livestrong was on the same weekend, you know the bike event. So the top 400 out of 1100 go to dinner at Mondavi and they have a nice time. It's an early night, they're serious riders, they're gonna actually race this thing in the morning. But that leaves 700 other people and their support families that are out on the town. So, here: how about we just throw a music fest for you guys. [Laughs] It was like, this is awesome!

**KDVS:** *That's where those people came from.*

**DT:** So they reached out after the last Fest and found us and said, we wanna make sure it's on the same weekend next year. So they're definitely doing it the 22nd and 23rd. And then on Sunday [Livestrong] has a DJ and this party out in Central Park. How about if we put some more bands in there? And they said we'd love to do that, we just haven't had it before, you know, who to talk to? If you'd connect with us, then we'll let you run with it. And I said my only deal with that is, I'm happy to help, but if you have a wristband Saturday, you get to go on Sunday. They said great.

**KDVS:** *So it's gonna be two days?*

**DT:** It's gonna be a two-dayer now.

**KDVS:** *Buy two days for 20 bucks or whatever it is...*

**DT:** Right. Now people are coming from all over, and they're contacting the Col-

lective about having shows because it was all again part of that same synergy. It's like well if I'm touring and I'm gonna be in San Francisco anyway, why not add a day, and it's an hour up the road, and be able to enjoy Nor Cal and all that stuff. So yeah it's growing, definitely.

**KDVS:** *Now, it's early to call this coming year's planning. Will the Sunday activities take some of the spillover in terms of expansion, are you talking about going beyond 46 bands?*

**DT:** It's a good question, I don't know yet. Probably Sunday it would be maybe have a few other venues in the morning, and then have Central Park be it. Just only be Central Park.

**KDVS:** *So. The unexpected benefit that came out of this is now you guys have a Friday afternoon radio show on our sister station KDRT. I've heard it a few times, tell us about the Awesome Patrol show.*

**DT:** [Laughs]

**SE:** It's just silly and so fun and through the Festival Danny and I spent a lot of time together and would talk about bands, and like we already mentioned had gone and done little showcases at KDRT and came over here and did a showcase or two...

**DT:** ...for KDVS and we had so much fun on the air. One of the things I did with the Music Only Makes Sense dollars, which I plan to do again every year, is I spend \$100 from MOMS, from our advertising budget, on KDVS's fundraiser, to do the DJ for an hour. So I buy the hour to promote the Fest with funds that support KDVS. It's a cool little web.

**KDVS:** *And the Awesome Patrol show is bands you've seen live, bands you wanna see live, bands that are playing live locally.*

**DT:** Yeah. It's mostly who's coming through town, and town can include San Francisco. Y'know it could be from Sacramento to San Francisco, the general



Above: Two festival goers show off their swag. By Rik Keller Photography

region, and it can be local bands, it can be touring bands, so it's a lot like the Fest. Let's face it, the whole thing exists, DLMC, MOMS, whatever, KDVS house shows, because it's one of the last moments in time that you can experience music live, for yourself, in person, there. I don't care how great the recording equipment is, seeing a clip on Youtube or Vimeo, sucks. It's a totally sub-par substitute.

**KDVS:** *Well it's just a different experience. I mean you see live opera, there it is; you go to the theater for the simulcast from Metropolitan Opera Stage it's like well this is great, but, not the same thing.*

**DT:** It's not the same thing. And that is one of the most frustrating things, I think. I hear a lot of kids say, oh I'm not gonna go to that show because I saw a video on Youtube or whatever, it's like, dude, that's not a representation. You

should only watch a video of a live

performance...if you were there! And you were trying to reminisce and say I remember when that happened.

**KDVS:** *Sara, anything else?*

**SE:** No, just let's see each other at the next show.

*To learn more, go to [davismusicfest.com](http://davismusicfest.com) or visit on Facebook.*

*Libby Miller is a founding editor of The Davis Dirt, a free monthly covering events in Davis. Ed Martin hosts Cactus Corners, which can be heard alternate Saturdays 2-4 pm when there's not a sports broadcast.*

To view more photos of  
Davis Music Festival, go to:

[www.RikKeller.com](http://www.RikKeller.com)



# Interview with Dagon of Inquisition

by Blasphemer, host of "Raise the Dead"



**KDVS: So how's the tour been so far? It's winding down now...**

Inquisition: It's been good, yeah, of course most everybody's always gonna tell you the tour's going good. To say the opposite it would have to be something extreme, other than a few people here and there getting sick and getting over it, winter touring is always hard, we're exposed to so many extreme temperatures going in and out of the clubs, freezing to hot. But it's going really good.

**KDVS: Have you gotten reasonable amenities? Have there been showers in most places and that kind of stuff?**

Inquisition: No, not in most places. No. So you have to always be creative.

**KDVS: [Laughs] It was kind of a curious bill, too. It's interesting.**

Inquisition: It's pretty even, you got a couple of gothic doom-like metal bands and you got two black metal bands, and still there's a difference between Moonspell and Foreshadowing. And there's obvious differences between Marduk and Inquisition, speaking at least musically. So I think it's a well-balanced bill and I think it's great for just breaking the monotony of just hearing one particular genre for four or

five hours. Yeah man.

**KDVS: Inquisition's popular in the underground. You think you've been able to...like have merch sales reflected new fans? And have you noticed, besides the regulars that you would see when you come through the Bay Area? You know merch sales are always a good sign if you're making new fans on a tour like this. Has it gone...**

Inquisition: It's happening. We are definitely an underground band, and always, at least by spirit, we will always be an underground band. We will never be detached from the underground. I can give you a million reasons why that's not a good thing to do... detaching. And it does come natural. I mean that's who we are. I think anybody who meets Tom or myself can quickly pick up on that. There's a certain personality, I think, in those of us who are truly rooted in the underground. It surfaces through a conversation, you can see it. And that's who we are. The good thing about this is...my dream has always been to carry the underground spirit and music into somewhat the bigger stage and the bigger circuit. Mostly for audio reasons. I want to get into these bigger, better clubs for the sound; I want people to hear us how we should sound. And be able to play next to some excellent bigger names. And

hopefully some people will follow us one day and understand that we're not doing anything different that wasn't done in the past, with the classic bands of the past. They took things to the bigger circuit, and it was just for a good reason. That's not gonna change any particular mind frames or mindsets or...I don't want to say ideologies, that's always overused, but... just Inquisition itself. We'll always be the same band.

**KDVS: Yeah for me I have to do college radio, I don't get paid, this is all just for the love of, you know, the metal. And it's the people who are like well, why don't you go get a real job. I'm like, because that's not what I want to do. I don't want to be at some sh\*t station, playing xxxxx, I wanna play what I like.**

Inquisition: And you can still have the ability to grow within your circle, and you might one day be somewhere where you didn't plan on being, but still that doesn't change who you are or your style of work.

**KDVS: I'm not searching for it that's for sure. I'm happy where I'm at. It'd be nice to get some bills paid but that's not why I'm doing it. [Laughs].**

Inquisition: Some people...support sometimes carries you places where you

didn't think of going. And that's where if you stay grounded you know that that's not gonna change you. I think that's why we haven't lost the support from the underground. We're getting new support, the underground understands that we can transcend, we can, not per se "cross over" but transcend the art, the music itself, and the message will remain intact.

**KDVS: And then of course you've done the label change to Season of Mist. Is it simply "contract's up" and it's time to move on?**

Inquisition: That's by design. We wanted a bigger, better label. I'm a straight shooter so I'll say it how it is. First of all, better distribution. That's what we were after. We kind of, you know, big fish small pond. That affected us. We truly got tired of going to every show and hearing guys say "I can't find your stuff." It might have a cool factor to it, you know, we're so obscure you can't get our stuff, that's not good.

**KDVS: You don't wanna hear that.**

Inquisition: That's not...no. I'm not trying to play mind games where here we are, but find us if you can. We're not doing that. We talked to the label several times and they just can't amp up their distribution. Second is we just need better financing for our productions. We want big productions, we want really good productions. We want professional productions. We like raw black metal, we love ugly, fuzzy disgustingly-produced black metal, but for Inquisition, we want people to hear us the way we sound in person. And believe it or not that does take a great production. Our hearing, unless it's messed up, hears clearly, hears what it hears. And we don't want to rely on dirty productions to try and make us sound the way we really don't. Because underproduction can be the same as overproduction at times. You are relying on something to make you dirtier than you really are or shinier than you really are. We just want a nice flat, excellent

production, and believe it or not that takes certain skills and it takes certain levels of financing to get into these greater studios. But we're gonna do that. And now with Season of Mist it's gonna be a reality. We didn't ask for anything of rock-star levels or getting into these immense debts with a label that later's gonna weed us out or put the label into a mess. We're very easy to work with and yet we have our standards and they met our demands and we both met halfway. And then there was, last, the controversies of the label we were on.

**KDVS: Yeah. [Laughs]**

Inquisition: We got tired of it. We didn't give up. But we did give up on pushing them to amp up their distribution. And it was just stupid when it's easier to just get out and move on with the labels that are well-established.

**KDVS: With the last album Ominous Doctrines it seemed it was an album that was written to be played live, as you were saying. It's got that definite.**

Inquisition: It is. And the next one will be the same. We want a recording that represents us live in the studio, rather than the other way. We don't want to try and replicate the album live. So that's why people too are gonna be excited on the next album. We're gonna hear the vocals more like they hear them live, much more power behind them and a little bit dirtier.

**KDVS: Have you been working on new material, and has the process been...**

Inquisition: Ten steps forward, eight steps back. I make material, make music, throw it away, filter what I like, filter what I don't. A lot of the riffs are keepers but I save them for a different song. Right now we have six out of ten songs, the goal is ten, and we need to be in the studio by June this year, 2013. And it might sound like it's gonna be more of a 2014 release, January, probably.

**KDVS: That's the thing that some of the... when you get to bigger labels there's, you know their time frames are always...**

Inquisition: It seems like six months. Once you get the master in their hands they want about six months.

**KDVS: Which I never understood but that's their business I guess.**

Inquisition: Yeah, it's their ad campaigns and all that.

**KDVS: It's like when you have friends' bands and they send you the demos and then all of a sudden it's six months later before it's released, it kinda warps your head a little bit.**

Inquisition: I'm wondering too, I don't really ask but if it has to do with, you know, other bands to release. So you're kind of in queue, you're in line.

**KDVS: Yeah I know when I listen to the big labels it's pretty much a business plan, like, you can finish yours here but here's when you're set to release so I don't give a... when your album's done, this is when it's coming out cuz we've got this date for this, this date for that and it's all concrete planning like a year out, year-and-a-half out. But that's their business, that's why I'm not in it. And Inquisition's always been a unique band for many reasons, especially now with two people playing. I try to explain to people who haven't seen you that the sound is full; I mean you guys are built to...at least these days, built to play live. And it's one of those things that makes you guys seem unique and, I'm sure you've been asked it a million times but are you ever going to bring in another member? It just seems like you guys are so tight together and it sounds so good live, like why bring in that headache?**

Inquisition: It's kind of like eating something really good off your plate and saying, maybe if we add another ingredient



to do is more along the lines of, is that extra ingredient needed? Do you think it should go there? Is it a little bit of an obsessive compulsion to want to believe there should be another ingredient there? Because you just can't accept the fact that the way it is, is just fine.

**KDVS: Just in my opinion it would be unnecessarily working something else in.**

Inquisition: It's unnecessary, so, things are working out the way they are. We were originally just going to be doing this as a two-piece for a few months until we found a bass player back in '97. And we did some local shows and we figured, we sound fine. Why can't we just keep doing this? Never did we ever believe, especially me, never did I think that it would become a focal point. I didn't know it'd be a conversation piece, I didn't know it was gonna be so discussed. I didn't know that being a two-piece was gonna really, kind of, you know be that shiny object. I didn't know. As naïve as that sounds. Because that's all I knew. I've made demos. Ominous Doctrines, there is a demo version of that that has the bass on it. It's well-played, well-executed, well-structured, the person that heard it was Tom, or our producer heard it, we all agreed man, you did an excellent job on it but it changed, it changed the colors in a different way. It seemed like something was in the way. Not in a bad sense, but.

**KDVS: I personally hope you guys don't ever...**

Inquisition: We've given it a shot. And it's ok. In music you can do anything, it's like math. Every figuration is, quote, possible. It's just a matter of the end result, does it sound right or not.

**KDVS: One last question. Of course with Inquisition there's a unique mix of Satanism and also, I don't want to say, cosmic or I don't know what term you'd actually use but, it's a mix. It's not just...**

Inquisition: Inspiration from cosmology, you know? Yeah absolutely. If you were asking me to elaborate on that...we need to add something to the mix here. As stale as that sounds, I did do it in a spiritual way. I wasn't just, in a formulated sense, trying to force anything into the concept of the band, but on a personal level I've, especially in the last few years been very much into cosmology and the origins of the universe and all that cool stuff. I thought why not gel that with what we're doing. Not that it hasn't been done before, but it definitely hasn't been done nearly enough. There's not a whole lot I can add to it other than the fact that the heavens and the hells that so many mythologies and religions speak of, they're right there, they're all around us. Space is the real hell. It can be the real heavens too, there's a lot of beauty and a lot of destruction, and cosmic disasters are happening at all times. We speak about the forces of evil and darkness and massive destruction and creation and life and death, and the cosmos is that. It's the big pool of life and the big cosmic ocean of death. It is the everything. It is God. To me, in Jason's world, in Dagon's world, space is God. It is the all-seeing eye, it is everything, it is all. And we're part of it, and it's proven. Everything like it's been said on an occult level, everyone is a star, on a scientific level, it's true, we're made of the same atoms, molecules as space dust. We're that.

**KDVS: That stuff speaks to me, because I believe that humans are so self-centered, and there's a whole frickin' universe out there that they don't even bother to even think about. They come into their daily life and, you know...**

Inquisition: And the other thing is, space is so obscure. So mystical, it's erotic. I just can't think of anything better for now that we could throw in to the concept of Inquisition. People speak of the hypnotic riffs and the driving drums, and "after your shows I'm kind of left in oblivion."

**KDVS: Out in the ether.**

Inquisition: And I just feel like we kind of go with that. It's amazing, you think about the theoretical aspect of cosmology and the multiverse, and how universes are created and how they're destroyed. The collision of universes.

**KDVS: The strength there just blows my mind.**

Inquisition: Isn't it amazing. It's satanic, man, it's dark, whatever word you wanna use I don't care. Make up your own word. There's no word sometimes.

**KDVS: It is what it is, and warps my mind just to think about it.**

**Inquisition: Science is saying that the universe absolutely was created out of nothing, that it is possible. And you speak about mind warps, well how is that?**

**KDVS: There has to be a before and an after, so what was before there was nothing?**

Inquisition: And that is amazing.



Interview transcribed by Libby Miller

**Inquisition**



## Interview with George Pendle on Radio Parallax by Doug Everett

Author George Pendle writes about science, art and also culture for the Times of London and the Financial Times. He joined Doug Everett to talk about his book on a most curious character, one you likely have never heard of, but should have. The book is "Strange Angel: The Otherworldly Life of Rocket Scientist John Whiteside Parsons".

**RP: Welcome to Radio Parallax, George Pendle. About a year ago I was in LA. A friend got talking about the origins of the Jet Propulsion Laboratory. He said it should have been named JPL for "Jack Parson's Lab". I went on the Web, looked up Parsons, and discovered your book. I got it and found it to be a marvelous read. You and I talked about it on "Insight" at Capital Public Radio, and we've been itching to bring you on to KDVS to talk with Radio Parallax listeners.**

GP: My pleasure.

**RP: How did you stumble on this curious story?**

GP: I read about Jack Parsons in a footnote in a science text. It was nothing more than a few lines. It said he had been a "maverick rocket scientist" with a curious personal life, and that he had died young soon after the Second World War. As I looked into the story I found this, almost Pandora's Box, which I had opened after finding this footnote.

I found that, rather than being merely an eccentric rocket scientist, he had been one of the godfathers of the American space program! He had also been an occultist. The head of an occult group in Los Angeles during the 30s & 40s. On top of all that, he had been a science fiction icon, a great figure for the aspiring authors of the day, like Ray Bradbury and Robert Heinlein. He had even appeared in some science fiction stories. From this small mention in a footnote in a dry scientific textbook, I'd stumbled upon an incredible character.

**RP: If one grew up followed the space program, one would be familiar with the idea that Jules Verne, H.G. Wells, and others who wrote science fiction gave scientists something to shoot for. We think of rocketry - and space exploration - as having origins**


**in such writings, but until I read your book, I didn't realize how literally true that is.**

GP: It's very true, though many try to distance themselves from science fiction literature officially. Unofficially there has been a huge stream of scientists working for NASA (and for the Jet Propulsion Laboratory) who have been huge sci-fi fans. In particular, those involved in the early days of JPL, which my subject, Parsons, founded, were great fans of Verne and Wells. They took their stories as almost prophetic texts. They wanted to try and make them come true. Parsons really wanted to take what Verne had written and make it actually happen. It's extraordinary how inspiring science fiction literature was in the early 20th century.

**RP: Living in an era of geosynchronous satellites and cellphone messages, bouncing off them we take rocketry for granted. But turn the clock back to the 20s and we find that rocketry did not have a respectable image.**

GP: Not at all! In fact, leading on from the last question, rocketry was really only discussed in science fiction magazines and novels! It was seen as no more than fantasy. Something teenagers would read and dream about. Rockets were science fiction. In the 20s they were treated with absolute disdain.

A few brave souls like Robert Goddard, who was really the founder of American rocketry, had made great steps forward in making rockets viable alternatives to travel. The possibility of a rocket going into space was really Goddard's ideal, but he was shunned by the scientific community and public. No less than the New York Times had described him as something of a lunatic. Goddard was forced to take his experiments into the deserts of New Mexico, where he became almost a martyr to rocketry. It was amid this mass public disapproval against rockets that Jack Parsons began his work, really prompted only by science fiction "manuals". No textbooks mentioned rocketry. In fact, a textbook as late as 1936 on astronomy said that rocketry was a fancy. No scientist took it seriously.



**RP: Listening may ask "What about 'The rockets' red glare' from our national anthem? They go back to the ancient Chinese, but no one was able to direct them well.**

GP: The rocket as a contraption - a cylinder propelled by the combustion of its contents - is a thousand years old. The Chinese invented them c. 1000 A.D., and used them as weapons, but they were dangerous, and very hard to control, weapons.

Over the centuries, armies had "rocket battalions" and yes, "the rockets' red glare" is mentioned in the Star Spangled Banner - British rockets were fired against the Americans. But as artillery improved rockets were pushed to one side. Rockets were too hard to control. They were literally controlled explosions. This was too difficult for most people to deal with. By the dawn of the 20th century, rockets had been replaced by artillery.

**RP: Fast forward to 1935. Rocketry is again being tinkered with. The Germans are doing work; Werner Von Braun etc. Goddard? - by then he's in New Mexico. But here in California, a couple of 22 year old kids in Pasadena decide, "We need to pursue this". They head to Caltech to drum up interest.**

GP: Jack Parsons grew up in Pasadena. He was a fan of science fiction. He was also a tinkerer. He and friend Ed Foreman used to build rockets in their backyards. They were setting rockets off which would explode - and anger residents of the town. They got to a stage in their experiments - by conversing with various other enthusiasts around the world - where they needed scientific support. They needed backing, financial and technical. Parsons and Foreman, really had little more than high school educations. They decided that, if they were going to get scientific backing, there was only one place they could go: Pasadena's California Institute of Technology.

They were brazen. They walked in and said, "Hey, anybody working on rockets?" Of course, there was something of a snicker when they mentioned rockets, but they were lucky and happened upon a young graduate student named Frank Molina, who was 23, and also interested in rockets. Molina was wondering why no one else had studied them. These young men got together and began working on rockets - with Caltech's begrudging consent. Working right on campus. Now this led to all sorts of troubles.

Rockets, being dangerous and

uncontrollable subjects, were often liable to explode. It gained them the nickname "The Suicide Squad" by the members of Caltech, because every now and then, an explosion would rip across the campus. One of them would be seen covered in soot. It would've been funny if it hadn't been so dangerous. That is how it all started.

**RP: I can't resist taking a quote you used on the last time we talked about these early days - you referred to it as the "Bugs Bunny approach".**

GP: It really was. (laughs) It was very much, you know, set fire to something and see what happens. There were many near-death experiences for the three. They were eventually joined by a few more enthusiasts, who were just wondering who these crazy guys were. There were times when bits of rockets flew by their hands or when they were thrown to the ground. Eventually, the university authorities were so flabbergasted at what they were doing that they thrust them to the Arroyo Seco, a dry river valley which ran near the campus. There they were allowed to continue their experiments - which got louder and more dangerous.


**RP: Jack Parsons and Ed Foreman and Frank Molina start making the things work!**

GP: They were working out of their own pockets. They didn't have much funding - although they did have slight backing from the university. One person they did have on their side was the genius of aerodynamics - Theodore Von Karman, an old professor who thought there might be something in this rocket malarkey.


With Von Karman's backing - and working odd jobs to get money for their experiments - they slowly and painstakingly worked their way to operational rockets. Ones which could fly in the air, had thrust, and which wouldn't blow up. As they became more successful, the authorities in Caltech - and elsewhere in the government - started to look at them less with contempt and more with, like: "What can these guys do for us"?

**RP: If you go to Pasadena today, the site of those experiments is on the campus of the Jet Propulsion Laboratory.**

GP: There's a small plaque on the ground - I mean very small (as if they were almost ashamed of their past) showing the exact place where the first experiments in the arroyo took place. Now you look at the campus and it's sprawling for miles. It's a vast







affair, but to begin with it was a few tin cans, some sand bags and a couple of trenches into which to dive, when the rockets blew up.

**RP: I hope it's inspiration for all of our listeners - being at a university radio station - to realize that a trio of determined 22-year-olds can go far!**

GP: Quite. Imagine their surprise when they found that, with the backing of the government, they were able to make bigger & bigger rockets. They were able to even think - maybe possibly - sending a man into outer space some day.

**RP: "The Suicide Squad" at Caltech eventually becomes JPL, but not only do their efforts found a great institution of rocketry - they also got into the commercial aspects of it starting with someone asking (Von Karman?) if they could find a way to assist heavy bombers taking off from small airfields.**

GP: Exactly right. When the authorities started to see the success of the rocket experiments, they begin to wonder how they could put them to use. America entered the war in 41 and there was talk of aircraft carriers, and getting aircraft to take off from short runways (like on carriers). The idea was: strap rockets beneath the wings and see if it could help planes take off. This was the earliest government-funded experiment on rockets in America. It saw "The Suicide Squad" get a small light aircraft and attach some rather dangerous rockets to the wings. They then set about seeing a brave pilot take off (and fire the rockets as he took off).

The results (despite a few upsets and a rather banged-up plane) were successful. With that, the Jet Propulsion Laboratory became a financial entity backed by the government.

**RP: And "Jet Assisted Take-Off" (JATO) packs have been a standard item in aviation ever since.**

GP: It was a huge step forward. In helping planes take off from short distances, and in rocketry. This was when America started taking rocketry seriously.

**RP: At times it comes down to one guy just tinkering away. Jack Parsons got inspired by some old technology.**

GP: Parsons had been having trouble getting the fuel to burn correctly. Instead of burning slowly and surely, the rockets had been burning all at once - exploding in other words. He was trying to work out how he could make a less dangerous fuel. One day, he was walking and saw a house. The roof was being tarred with asphalt. He thought, "Maybe

I can use asphalt?"

This was not a crazy idea. He had read in the classics of an ancient mixture - which the Byzantine Empire had used against enemies. It was "Greek fire" a weapon rumored to burn on water. It was feared for centuries across the Mediterranean. There had been rumors (and Parsons himself had thought) that the mysterious element inside Greek fire might have been asphalt. Using asphalt as a basis for the fuel in his rockets, he made not only a powerful engine, but a stable one. It was looking backwards to look forward.


**RP: It's amazing. A young man inspired by science fiction gets a couple of great institutions off the ground - the Aerojet Corporation, and JPL, But I don't think we've scratched the surface of this character Parsons. He might have been a beatnik in the fifties or a hippie in the sixties, but in the 30s and 40s, he was something really off.**


GP: It was almost as if his character was split with a scientific rational side and a personal side (where he invented himself as an occultist, a magician). Parsons was absolutely fascinated by magic, and he fell under the spell of the English occultist Aleister Crowley. Crowley was a poet, and an experimenter with drugs, but his great claim to fame was as founder of a religion, an occult sect, called the Ordo Templi Orientis. Aleister Crowley had the idea that the best thing that man could do was: whatever he wanted.

"Do what thou wilt shall be the whole of law" was Crowley's creed, and Parsons fell under this spell. As you've said, he could have been a beatnik or a hippie, and he was in the 30s doing things which people in the sixties were more commonly doing. He joined this cult and worked his way up, slowly experimenting with magic, and raising himself to a "higher consciousness" - speaking with beings on another plane of existence etc. By day he was making rockets for the United States government. By night he was trawling arcane scripts, doing magic rituals with members of a cult. It was quite an extraordinary split between a scientific side and occult side.

**RP: You mention in the book that as Aerojet proceeds, it gets purchased. As they go full tilt with rockets, this oddball character was a little less welcome.**

GP: No one can deny that Parsons was a genius. He was able to control explosions like no one else. He was like a conductor of this orchestra of explosions.





Nobody could deny his ability with chemicals. But his private life started to intrude upon his work. People started to complain that, when he was doing rocket experiments, he'd stamp his feet on the ground making pagan chants to Pan. People started to worry exactly what he was doing at home. Why he always turned up late, with bags under his eyes? Why he was always seducing secretaries back at his large home on this posh street in Pasadena. I think that surely the science which he created - of rocketry in the United States - began to squeeze him out. Although he had founded the science, he wasn't the sort of character that you could rely on. He was becoming more interested in the occult. More so than rocketry, and those two things don't really go together.

**RP: Into this milieu of rockets, via this salon of occult activity in the Parsons home in Pasadena, enters L. Ron Hubbard, who steals Parsons' girlfriend!**

GP: Parsons was at the hub of this wheel of characters, influences and sciences in Los Angeles. One of the spokes going off this wheel was the science fiction spoke. He was a great friend of science fiction writers. They saw in him this handsome young rocket scientist who they could write stories about. At the time, L. Ron Hubbard, future founder of Scientology, was a well respected science fiction writer. He was renowned for his ability to write stories with thousands of words an hour. Parsons was a fan. They managed to meet up in Pasadena, and took to each other. This was in the mid forties. Parsons was about 30 and Hubbard was about the same. They began living together in this big house - and used to throw ideas back and forth for Hubbard's stories.

Parsons began to get Hubbard more and more interested in his personal life, in magic. He and Hubbard began doing magic experiments together. They try and summon forces from the other side. Unfortunately, Aleister Crowley's dictum that "Do what thou wilt shall be the whole of law" applied more to Hubbard than Parsons. Hubbard just wanted to sleep with Parsons' girlfriend. Poor Parsons, being the leader of the cult - and not allowed to be jealous or seeming to be weak in front of his friend - had to allow him to do it. So this great friendship was eventually ruined because Hubbard ran away not only with Parsons' girlfriend, but also a rather large sum of Parsons' money meant to go into a business investment.

**RP: A final irony is with Caltech. A Chinese student brought in to help them with their math gets caught up in the whole Cold War intrigues. He leaves in**

**disgust to winds up becoming a man who built ICBMs for the Communist Chinese government!**

GP: Parsons, along with many members of the original "Suicide Squad", were swept up in or just before the McCarthy Era, in anti-Communist witch hunts. Along with Frank Molina (and Parsons himself) who had attended a few Communist meetings before the war, there was one student named Tsien Hsue-shen.

He was a brilliant rocket scientist, and worked with the Suicide Squad. He too helped make the Jet Propulsion Laboratory.

When he was accused of being a Communist, he was eventually chased away to China - where he became a great friend of Chairman Mao and, yes, one of the originators of the Chinese rocket program. It's ironic that some of these geniuses (including Parsons) were forgotten or pushed away and never really celebrated.

**RP: Hopefully your book will help correct that. I do see this coming to theaters, George. It all needs to be made into a movie, particularly given the fact that - and you couldn't have a more dramatic end: - Jack Parsons dies in an explosion of his own creation!**

GP: Yes, he died the way he lived. Nobody really knows quite what happened. Some say it was an accident, while he was making rocket powder. Some people thought it was murder, because of his Communist links. Some people thought that he was merely trying to summon a "homunculus" from the other side with which to practice ritual magic. Nobody is quite sure what happened, but Parsons certainly probably died the way that he probably knew he always would - in a holocaust of flame.

**RP: He is a singularly interesting character, George. We're glad that you took the time to write a book about him. I also want to thank you for the fact that, after reading it, I was inspired by this real link between sci fi and science. So following your lead I looked up Ray Bradbury. We got a wonderful interview out of Mr. Bradbury for KDVS.**

GP: Fantastic! Ray Bradbury remembered meeting Jack Parsons as a young boy. He told me about being impressed by the dashing figure of this Caltech rocket scientist.

Bradbury is one of the many people who Parsons touched during his life.

**RP: The book "Strange Angel: The Otherworldly Life of Rocket Scientist John Whiteside Parsons". George Pendle, thank you for speaking with us.**

A part of me might tell you, the part of me that wants to be understanding and wise beyond her years, that I once dated someone who felt differently than I did about the physical aspect of our relationship.

Another part of me, the one with a wound that didn't heal over properly, might tell you that I was raped.

What does the term **rape** actually mean? That's what I'm trying to figure out. What happened to me is this: I felt forced to have sex. I was consistently asked to have it despite how often I explained that I didn't want to. I felt like we couldn't make out without the expectation that it would lead to intercourse. I was not reassured that he would be in a relationship with me if I refused to have sex. Anything sexual that he did for me, I felt that I had to do the same for him or I was being selfish.

Why didn't I want to have sex with this person? I had a lot of reasons, most of which I won't share here, but one of the most important was that I didn't feel like it was a mutual decision. It didn't feel as if whatever I was comfortable with would be accepted, but rather that I had to choose between giving in or disappointing him. If I had felt listened to and respected, like I could make my own choices about what my body did without guilt, I think I would have been far more open to it.

Does this fall under the definition of rape? From my understanding, rape is any type of sexual intercourse that is forced upon another person. Most importantly, there is a lack of consent on behalf of someone **in** involved. I consider agreeing to have sex because someone involved feels that they have no choice to be a lack of consent. I consider silence to be a lack of consent. Especially when that silence is a result of giving up.

What is important to realize is that rape doesn't have to be violent or physically forceful to still be considered rape. It doesn't have to be between strangers, between people with a significant age difference, between people of opposite sexes. Rape exists in many forms. What happened to me was masked by what we both believed, at the time, was a relatively healthy relationship. It happened even though outside of our sex life, we went on dates, cooked each other breakfast, talked constantly. It happened despite how much we cared about one another.

I do hesitate to classify my experience as rape because I am afraid that **other** people won't believe me. I worry that I will be talked out of how strongly everything has affected me, or told that I'm overreacting; I don't want to be thought of as weak or crazy or overly sensitive. But what I have come to believe is that it isn't up to anyone else to determine the severity of the situation or tell me how I should feel about it. I am the only one who has the right to decide whether rape is the correct term for what has happened or not. And please believe me that I never wanted to be in a situation where I am trying to determine if I have been raped.

I also struggle with the classification because I can now see that I didn't know what I was doing. In new relationships, especially when one is experimenting with their sexuality or trying things for the first time, there are no set boundaries for what is okay and what isn't. Everything is unfamiliar territory and therefore can often be uncomfortable. I was basing what I was supposed to try and supposed to feel off of the limited experiences that my friends shared with me. Even though I felt like most things were not right for me, I was trying to live up to everyone's expectations of me, especially my ex's.

Is it my fault then, for going through with it anyway? Sometimes I feel like it was. How can I blame my ex when I still



participated? When I stayed in the relationship at all? I don't think he ever had bad intentions. The blame could fall on biological differences, or the ways in which society and the media says to treat these differences- namely, that it wasn't his fault that he wanted to have sex, it's just nature. Who or what is really at fault is an ever-consuming question, so if I knew the answer I wouldn't be writing this article.

But here is what I've realized- it doesn't matter who takes the blame or whose fault it is. Whether I should have or not, I went through with it because I felt like our relationship, or his happiness, or both, depended on it. Everything I had been taught told me that the problem lied with me, not with him. I was supposed to want to have sex. People in happy relationships have sex.

Not exactly. People in happy relationships respect one another, **W**ith or without sex.

Under no circumstances should I have felt guilty into having intercourse. Saying "I don't want to" should have been enough to prevent any further discussion. What my ex should have wanted was for me to feel respected at all times. When it comes to intercourse, what I do is not up for debate. It's my body, and what happens to it is directly connected to my mental wellbeing.

What angers me most is that I am not alone in having this experience, and that this subject is so often silenced. When I began to articulate my story, instead of the surprise I anticipated, I often found common ground. I found far too many people who were not shocked at all because they, too, had gone through a similar situation. We are taught to be ashamed because going along with sexual intercourse is what we are supposed to do, and being pressured is normal because it happens to everybody. It should not happen to everybody. It should not happen at all.

Let me step back for a second. To be clear, I am not condemning sexual intercourse in a relationship. I am condemning sex that is not consensual because that is rape.

Rape is a heavy word, and I don't mean to undermine anyone's experience that was more forceful than mine. I am not trying to equate my experience to the severity of anyone else's. Why I'm arguing that the word **r**ape applies is because what I went through crossed into the realm of exploitation, and I want to utilize the intensity and enormity of the connotations of rape to draw attention to the fact that I was physically and emotionally violated. I want to use this word because this kind of violation occurs too often, and just because it is common does not make it acceptable.

Nonetheless, the most important thing I've learned is that the label I put on this experience matters far less than the need to perpetuate respect. I use this term a lot, and what I mean by respect is treating other people how you wish to be treated, just like we learned in kindergarten. I mean accepting and valuing people as they are, and showing consid-

eration for their feelings and interests. Respect is an attitude **d**e that no one is worth more or less than you. I don't know how to deconstruct society's norms and expectations, but I can start by asking anyone who's read this far to respect your partner, if you have one, or make sure to respect one in the future. Respect each other's wants and needs, and respect yourself. I think I wanted to respect my ex's wants and needs by giving him what he asked for, but I violated my own to do so, and disrespected myself in the process. If not being intimate would have violated his wants and needs, then we weren't in the right relationship. The relationships worth keeping are **S**ed on respect, and love doesn't mean anything without it.

**In other words, we are all worthy of respect. I learned that the hard way, but no one else should**





# PARTNERS



3





SUN▷AY

12:00 AM-2:00 AM  
M. Riot  
Punk Roge  
Neonate (Fighting for a Future)  
Chaotically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.  
Genre: Punk, Street Punk, Hardcore, International Punk, Riot Grrrl

2:00 AM-4:00 AM  
DJ Foxworthy  
Destroy All Monsters  
Get the Funk Outta My Face  
Genre: Funk

4:00 AM-6:00 AM  
DJ Onda  
Private Bodysong  
An array of musical professionalism to never take seriously  
Genre: Jazz, Folk, Latin, Alternative, 60's Rock

6:00 AM-8:00 AM  
Bobby H  
Dr. Kwame  
Songs of Praise Gospel Program  
Contemporary gospel music and short sermons about the word of God  
Genre: Gospel

8:00 AM-10:00 AM  
Bernard Benson  
"In Focus" "Perspective"  
"In Focus" Religious talk show whose theme is solving problems of students and the community in light of scripture. "Perspective" music of all genres.  
Genre: Religious Talk, All Genres of Christian Music

10:00 AM-1:00 PM  
Gary B. Goode  
The Island Radio Cafe  
New Releases of Reggae, Latino/a & Hawaiian, plus surprises  
Genre: Reggae, Latino/a, Hawaiian, Sixties, African  
Alternates with: Mindy  
Cross-Cultural Currents  
Reggae & African  
Genre: Reggae,International

1:00 PM-3:00 PM  
Papa Wheelie  
Radio Wadada  
A conscious reggae session featuring reggae (old and new) dub and dancehall.  
Genre: Reggae

3:00 PM-6:00 PM  
Justin Desmangles  
New Day Jazz  
Interviews with authors of contemporary American literature.  
Genre: Classical,Jazz,Blues,

Experimental, Poetry & Literature

6:00 PM-8:00 PM  
BJ  
mario  
JD Esquire  
The Front Porch Blues Show  
Blues for the down home blues lover. This show is a medley of many styles of blues, both acoustic and electric, traditional and contemporary, local to international.  
Genre: Blues

8:00 PM-10:00 PM  
Anne Halo  
Noise Loves Audio  
Adventures in sound: new releases, sneak peeks, record label/band/artist showcases, spoken word, poetry, & sound collage  
Genre: Eclectic  
Alternates with: Bloody Holly  
Rockin' Bones  
Aloha from Hell  
Garage, Horror Surf, Rock 'n Roll, Punk, Oldie Moldies, Power Pop, Psychobilly, Soundtracks & Genre: Spooky Treats

10:00 PM-12:00 AM  
Tim Matranga  
Kicksville 29 BC  
Garage,psychedelia, 50's, 60's, R+B, Soul, Funk, all the best, all the time.  
Genre: 60'S/PSYCH/ROCK

MON▷AY

12:00 AM-2:00 AM  
baby d  
Steppa J  
The Wandering Rocks  
"Knowing Nothing Need Be Done/Is Where We Begin From"  
Genre: Hip Hop, R&B, Mellow Electronic, Soul, Good Vibes

2:00 AM-4:00 AM  
Deadward  
Artemis  
God Twerks in Mysterious Ways  
A/S/L  
Genre: Low fi, garage rock, folk, ambient, indie pop, & oldies

4:00 AM-6:00 AM  
Jesse Jane  
Mensi  
Streaming Consciousness  
Am Phenomena  
Genre: Eclectic

6:00 AM-8:00 AM  
Rae  
Juxtaposed in Reality  
A bunch of music with some sort of connection along the way  
Genre: Indie, Pop, Instrumental, Classical, Comedy

Alternates with: Nanatoo  
Cellar Door  
Better than the stomach flu  
Genre: Eclectic  
8:00 AM-8:30 AM  
Al Jazeera News Half-Hour  
Al Jazeera is the first international English-language newscast to broadcast across the globe from the Middle East.  
Genre: News

8:30 AM-9:30 AM  
Daphne  
Kamila  
Andrew  
Strained Accents  
culture identity with perspective from immigrants, international and academics forum

9:30 AM-12:00 PM  
Elly Stain  
Momo  
Pop Fiction  
You won't know the pop until you've heard the fiction  
Genre: Eclectic

12:00 PM-1:00 PM  
Amy Goodman  
Democracy Now: The War & Peace Report  
A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 900 stations, pioneering the largest community media collaboration in the United State.  
Genre: News

1:00 PM-2:30 PM  
Pumpkin Spicy  
Little Soybean  
Future Astrocat  
Soundsystem  
Est in Unicornium  
Confidimus  
Genre: Eclectic

2:30 PM-4:30 PM  
Goat-Man  
Fever Dreams  
Cutting edge music of the times, time travel through the decades. Pop from mother world.  
Genre: Pop, Electronic, Rock, RnB, Future, Retro

4:30 PM-5:00 PM  
Free Speech Radio News  
An ear to the ground and a voice to the air. Independent news produced by Pacifica.  
<http://fsmn.org/>  
Genre: News

5:00 PM-6:00 PM  
Justyn Groove  
Lien Do  
In Visibility  
Dialogue about queerness, oppression, issues of colour, critical theory and to help bring a voice to underrepresented

communities  
Genre: News

6:00 PM-7:00 PM  
DJ Tru Dat  
Elfboi  
Right Meow/Icelandic Twin  
Elfboi and DJ Tru Dat alternate from international music to spoken word and poetry  
Genre: eclectic

7:00 PM-8:00 PM  
Sugar  
Delirios de Grandeza  
Genre: Eclectic

8:00 PM-9:00 PM  
Maggie Cat  
The Cat's Meow  
Summer pop gems & winter wonder jams  
Genre: Pop, Rock, Electronic

9:00 PM-10:00 PM  
AK  
Skylab  
Ganre: Eclectic

10:00 PM-12:00 AM  
Trotsky  
h.g.  
Phil  
Cargo Shorts and Crew Cuts we play punk, fuck you!  
Genre: Punk

TUES▷AY

12:00 AM-2:00 AM  
Split P  
140 Beats Per Minute  
Beatmixed Dance Music  
Genre: Dubstep, Electronica, Dance, EDM

2:00 AM-4:00 AM  
Mana  
T.F Franks  
Mono No More  
Energizing, funky jams that will keep you awake at the wee hours of the morning  
Genre: Hip Hop, R&B, Rap, Funk

4:00 AM-6:00 AM  
DJ Lady X  
DJ Crispy  
Hooked on Sonics  
A diverse cocktail of sounds for your listening pleasure.  
Shaken, not stirred.  
Genre: Eclectic

6:00 AM-8:00 AM  
Queen Chillage  
Senor Soul  
Mellow Mood Mix  
Chill vibes for the starry eyed lovers treading starr crossed paths  
Genre: Eclectic

8:00 AM-8:30 AM  
Al Jazeera News Half-Hour

8:30 AM-9:30 AM  
No. Ah.  
Fran.Cesca  
Show of Wonder  
community activism, speech over silence, giving a

forum to underrepresented communities

9:30 AM-12:00 PM  
DJ Dude  
American Music  
40's, 50's and early 60's American Blues, Jazz, Folk and Rockabilly. Everything from Duke Ellington to Carl Perkins, a showcase of the first music genres to be widely accepted as "American".  
Genre: See above

12:00 PM-1:00 PM  
Amy Goodman  
Democracy Now: The War & Peace Report

1:00 PM-2:30 PM  
Jaguar Shark  
Shark Hour  
cute pop sounds  
Genre: Pop, Rock

2:30 PM-4:30 PM  
Chris Killimanjaro  
'lectronic mail  
Playing lofi, pop, psych, synth, proto from a long line: Ben-Post-Chastity-Blues, Ben-Exodus, Ben-Shining-Mountain.  
Genre: Eclectic  
Alternates with: DJ Dreamgirl  
Cassettes and Incense  
Dreamy  
Genre: Female, e xperimental, noise, folk

4:30 PM-5:00 PM  
Free Speech Radio News

5:00 PM-6:00 PM  
Fayia  
Sounds of Africa  
Genre: News, current events and music from the continent.

6:00 PM-7:00 PM  
Mick Pinn  
KDVS Radio Theater  
Original Audio Plays

7:00 PM-8:00 PM  
GREG  
Aggie Talk  
Aggie sports and the rest of the sporting world.  
Genre: Sports Talk

8:00 PM-9:00 PM  
Simi  
Esotericism and the Occult in the Western World  
The roots of New Age, echoes of the cosmos.  
Genre: New Age, Experimental Electronic, Synthesizer

9:00 PM-11:00 PM  
Mr. Mick Mucus  
The Chicken Years  
Fun With Sound  
Genre: Rock

11:00 PM-12:00 AM  
Malefactor  
Unspeakable Cults

An ineffable journey into the macabre, featuring death metal, black metal, traditional, progressive and more.  
Genre: Metal, Ambient, Spoken Word

WEDNES▷AY

12:00 AM-1:30 AM  
Malefactor  
Unspeakable Cults  
An ineffable journey into the macabre, featuring death metal, black metal, traditional, progressive and more.  
Genre: Metal, Ambient, Spoken Word

1:30 AM-3:00 AM  
The Woodsman  
J Trashy  
The Mosh is Primal  
Hard-hitting heavy riffage by early-morning musical juggernauts providing the soundtrack to your bedroom mosh.  
Genre: Metal, hardcore, pop punk, stoner rock, psychedelic, experimental

3:00 AM-4:30 AM  
Harry Styles' Homegirl  
Lock Your Doors  
Ptbbbbbt  
Genre: Eclectic

4:30 AM-6:00 AM  
Lil Big  
Big Lil  
Prime Moment  
Mixtapes from Dawson's Creek  
Genre: Eclectic

6:00 AM-8:00 AM  
Myra Maines  
General Jack  
The Dreaming  
Science versus romance, dreams versus the world, Carthage versus Rome, Wernher von Braun  
Genre: Blues, jazz, funk folk

8:00 AM-8:30 AM  
Al Jazeera News Half-Hour

8:30 AM-9:30 AM  
Phillip Wister MFT  
Dr. Art Magana  
Psychnation  
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 AM-11:00 AM  
Purple Hayes  
Touched By The DJ  
1000 Cups of Coffee  
Genre: Eclectic

11:00 AM-12:00 PM  
Beckz  
No Regrets!  
music for babes, by babes

**12:00 PM-1:00 PM**  
Amy Goodman  
Democracy Now: The War & Peace Report

**1:00 PM-2:30 PM**  
Dr. Kelp  
Mahou Shoujo  
A magical girl playing all sorts of Japanese tunes  
Genre: Fantastical, phantasmagorical

**2:30 PM-4:30 PM**  
Mike  
Tell Me a Song  
Music, thematically based on what's happening around us **RIGHT NOW**.  
Genre: Music

**4:30 PM-5:00 PM**  
Free Speech Radio News

**5:00 PM-6:00 PM**  
Dr. Andy  
Dr. Andy's Poetry and Technology Hour  
Talk about Poetry & Technology with frequent guests.  
Genre: Poetry + Technology

**6:00 PM-8:00 PM**  
Miss Dot  
Nats  
Lost Girls!  
Those of the underground, we know you're there and we're listening.  
Genre: Rock and Roll and Stuff

**8:00 PM-9:00 PM**  
Howard  
Christopher Garbage  
Cops etc.  
live and the latest and greatest and live  
Genre: real/noise

**9:00 PM-10:00 PM**  
Crimewave  
Technicolor Glass  
Like a rainbow made out of deathrays  
Genre: Electronic, Alternative, Folk, Hardcore/ Punk

**10:00 PM-12:00 AM**  
Mr. Frankly  
Air Wave Pollution  
New Music  
Genre: Jazz, Rock, Punk, Experimental

## THURSDAY

**12:00 AM-1:30 AM**  
MC Luhan  
The Mic is the Message  
Conscious, abstract, and experimental hip-hop with a focus on lyrics, message, and expression  
Genre: Hiphop

**1:30 AM-3:00 AM**  
Tayloko  
Nocturnal

**Genre: Rock n' Roll, Punk, Pop Punk**  
**3:00 AM-4:30 AM**  
TJ  
Sub Zero  
Exploring classic and new surf when available, and other styles. The music is so "cool" it's Sub Zero.  
Genre: Surf, Indie, Garage, Psychedelic, sometimes Eclectic

**4:30 AM-6:00 AM**  
Josh  
Caves XL  
Playing a whole lot of hoopla  
Genre: Rock, Hip Hop, Shoegaze, Emo, Punk, Lo-fi, Ambient, Ghost Stuff

**6:00 AM-8:00 AM**  
Frankly Stylin'  
Sista Sol  
Basic Goodness  
Some funky souls - Playing music that will be sure to raise your vibrations  
Genre: Eclectic  
**8:00 AM-8:30 AM**  
Al Jazeera News Half-Hour

**8:30 AM-9:30 AM**  
Frances Gocuan  
Frances & Friends  
Featuring influential, inspirational, and empowering womyn who are making a difference in this world!  
Genre: social, womyn, inspirational, information, public events, pop culture, girl talk

**9:30 AM-12:00 PM**  
MountainEar  
A Walk In The Woods  
Thinking about where we are and listening to beat music.  
Genre: beat, electronic, hip hop, soul, funk, jazz, glitch  
Alternates with:  
Carrie Ann Cosmos  
Dancing With the Stars  
Broadcasting straight from the craters of Ganymede to bring you all the top hits from the Milky Way  
Genre: Jove Jive

**12:00 PM-1:00 PM**  
Amy Goodman  
Democracy Now: The War & Peace Report  
Genre: News

**1:00 PM-2:30 PM**  
Dot Karma  
Reem  
Mapped  
Toast goes with jams  
Genre: foreign, eclectic

**2:30 PM-4:30 PM**  
Flower Vato  
Tripping with the Flower Vato  
Genre: International, Eclectic

**4:30 PM-5:00 PM**  
Free Speech Radio News

**5:00 PM-6:00 PM**

Douglas Everett  
Radio Parallax  
Science, history, politics, current events, whatever we damn well please.  
**6:00 PM-8:00 PM**  
Quill  
Clementine  
Cardigans and Fist Fights  
Sometimes we play punk.  
Fists up.  
Genre: Eclectic

**8:00 PM-10:00 PM**  
Loren  
Sounds Like Work  
Out sounds and cerebral nonsense with some rockin' pop moves  
Genre: Drone, Psych, Electronic, Experimental, Rock  
Alternates with:  
Calamity Janie  
Revenge of the Handlebar  
Moustache  
Music to Rock Your Socks off - Yee Haw!  
Genre: Rock, Indie, Punk

**10:00 PM-11:00 PM**  
Mike  
Michael  
The Comedy Show  
Bringing in the best comedians from Sacramento and the Bay. Jokes and such.  
Genre: Comedy, Talk

**11:00 PM-12:00 AM**  
Fenris  
Anthony  
Live In Studio A  
Live in Studio Performance from local and touring artists.  
Genre: Live

## FRIDAY

**12:00 AM-1:30 AM**  
Robin Redbeast  
He Hates Music, He Loves Noise  
she hates music, she loves noise  
Genre: Gross rock, skunch, impressionistic soundscapes, not-music, oldies  
Alternates with:  
Luke ScratchRocker The BeatCleave  
The WikkyWikyPedia  
Hip Hop Headroom  
Hip Hop Interviews, Performances, Music, History, and Musicology.  
Genre: Hiphop

**1:30 AM-3:00 AM**  
E Money  
DJ Buttah  
Welcome to Good Burger  
May I take your order?  
Genre: Eclectic

**3:00 AM-4:30 AM**  
Lexicon  
In Moon, Sun  
High Priestesses of Hathor  
Spring 2013 Conclave Presents  
Genre: Animal songs, hip

hop, archetypal stories, modern compositional, downtempo, wolf woman  
revolutional, indigenous flute/tribal

**4:30 AM-6:00 AM**  
Meow  
Bao wow  
When the Feelings in the Core  
We are Siamese if you please, we are Siamese if you don't please.  
Genre: Eclectic

**6:00 AM-8:00 AM**  
Redwood  
Willow  
Wanderlust  
Wandering through the music jungle  
Genre: Reggae, Rock, Pop, Blues, Ska

**8:00 AM-8:30 AM**  
Al Jazeera News Half-Hour

**8:30 AM-9:00 AM**  
The Guru  
Consulting Across Multiple Genres  
reading of inspirational texts, playing commencement addresses/motivational speeches, taking callers  
Genre: Inspirational

**9:00 AM-9:30 AM**  
Clay Norris and Brian Moen  
Anarchist Handbook  
Political discussions and applying the anarchist ideology to modern society. Opening up opportunities to portray anarchism and socialism as viable and respectable.  
An eclectic fusion of jamming and soul from around the world.  
Genre: Blues, Funk, Soul, Rock, Bluegrass, Folk, International

**9:30 AM-12:00 PM**  
DJ Condor  
Jackson Ross  
From the Staircase  
An eclectic fusion of jamming and soul from around the world.  
Genre: Blues, Funk, Soul, Rock, Bluegrass, Folk, International

**12:00 PM-1:00 PM**  
Amy Goodman  
Democracy Now: The War & Peace Report

**1:00 PM-2:30 PM**  
Lady Kay  
The Triplofonic Sounds  
Garage, Pop, Punk, catchy jingles and Rock n' Roll nostalgia.  
Genre: Eclectic

**2:30 PM-4:30 PM**  
Schrödinger's Hat  
Planetarym

An audible adventure through sonic architecture.  
Genre: dog thought bubbles

**4:30 PM-5:00 PM**  
Champ  
KDVS News Broadcast  
A Platform for broadcasts from our own KDVS News Dept. along with the eclectic musical styling of Champ  
Genre: News

**5:00 PM-6:00 PM**  
Richard Estes  
Speaking in Tongues  
Social commentary and interviews with people directly involved in struggles related to anti-imperialism, civil rights, the environment and the workplace, with an emphasis upon anti-authoritarian practice.  
Genre: Speaking in Tongues

**6:00 PM-8:00 PM**  
Sean  
Settin' the Woods On Fire  
Nothing's sacred  
Genre: Country, Folk

**8:00 PM-10:00 PM**  
Pirate of the High Frequencies  
1000 Points of Fright  
Metal, Odd Odors, Metal, Lost Innocence, Broken Hearts, Metal, Yams  
Genre: Metal

**10:00 PM-12:00 AM**  
Polluter  
Effigy of the Misbegotten  
Music that is loud and obnoxious with homages to the masters  
Genre: Heavy Metal and Hard Rock

## SATURDAY

**12:00 AM-2:00 AM**  
The Blasphemer  
Raise The Dead  
Black, Death, Pagan, Viking, and Ambient Horror  
Genre: Metal

**2:00 AM-4:00 AM**  
DJ Lundstorm  
The Dagobah System  
Instrumental, Electronic/Hip Hop Beats  
Genre: Instrumental, Electronic/Hip Hop Beats

**4:00 AM-6:00 AM**  
Subtle Bunny  
Amerz5  
Crazed Cacophony  
Non Compos Mentis  
Genre: Beach, Pop, Indie Pop, Punk, Rock, Hip Hop, Jazz, Ambient, Soul, Funk

**6:00 AM-9:00 AM**  
Big Dave  
Buried Alive in the Blues  
What better way to start

**your weekend? Listen to blues from everywhere - new and old, national and international.**  
Genre: Jazz, Folk, Rock, Blues

**9:00 AM-12:00 PM**  
Robyne Fawx  
Bill Wagman  
The Saturday Morning Folk Show

**12:00 PM-2:00 PM**  
DJ Markuss  
Curtis Carroll  
The D. Elkan  
The Prog Rock Palace  
Traditional & Contemporary Folk & Acoustic Music, including old time, Celtic, Bluegrass & Americana.  
Genre: Folk

**2:00 PM-4:00 PM**  
Ed  
Cactus Corners  
Euphony and Cacophony: Contemporary Classical Music, Modern Composition, Opera. Contact cactuscornerskdvs[at]gmail[dot]com.  
Genre: Classical, Avant-Garde  
Alternates with:  
Buttercup  
The Young Person's Guide to the Universe  
Genre: Music education and storytelling

**4:00 PM-7:00 PM**  
Gil Medovoy  
Crossing Continents  
Genre: World/International

**7:00 PM-9:00 PM**  
Jeffrey  
Today's Aberration, Tomorrow's Fashion  
A multigenre excursion through the latest additions to the KDVS library  
Genre: Eclectic

Alternates with:  
Anne Halo  
A Means To An End  
I put my trust in you  
Genre: Darkwave, Ethereal, Coldwave, Industrial, No Wave, Experimental, Shoegaze, Death Genre: Rock

**9:00 PM-11:00 PM**  
David D. Young  
Upper Realm Shrieks: Music & Words  
A continuously evolving show of recorded music since it's inception. Sometimes there's words.  
Genre: Bluegrass, Jazz, Rock, Soul, Blues, Spoken Word

**11:00 PM-12:00 AM**  
M. Riot  
Joe Frank  
Joe Frank's audio collages  
<http://www.joe frank.com/>





David D Young





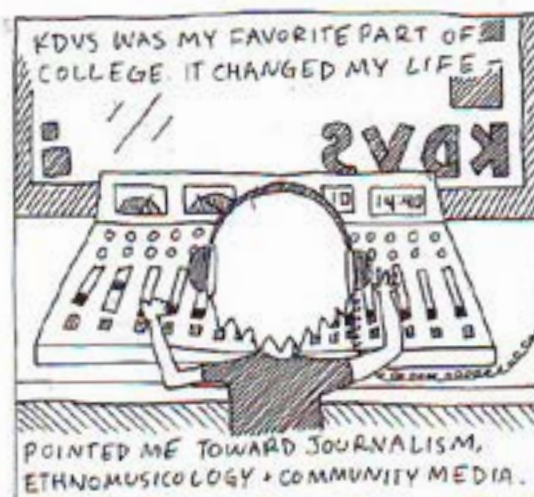
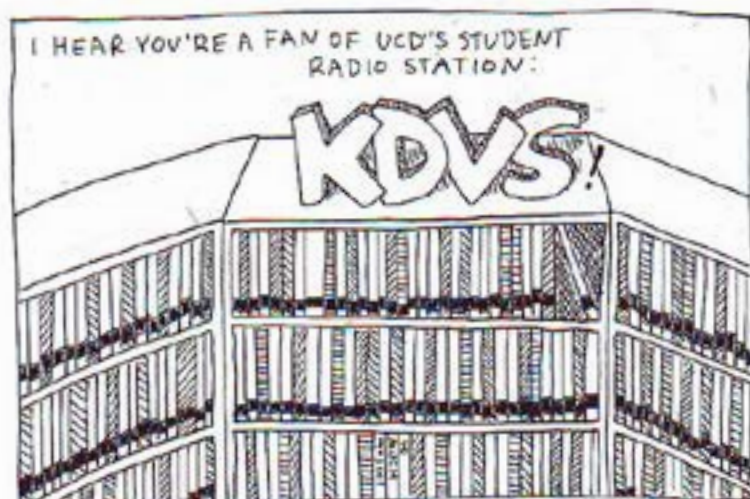
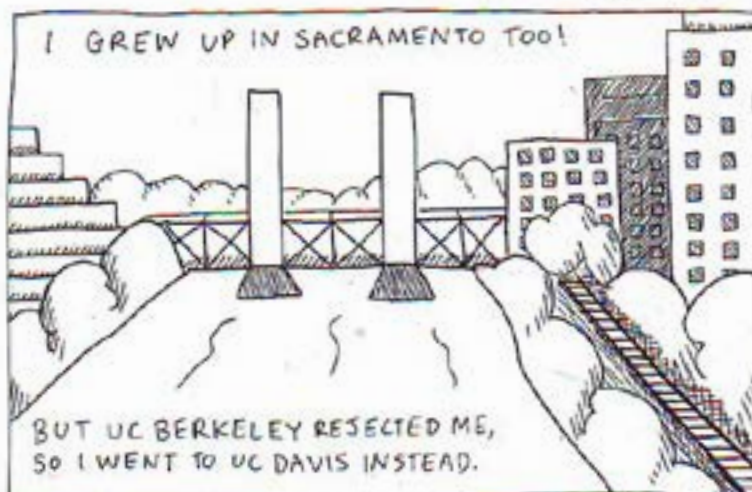
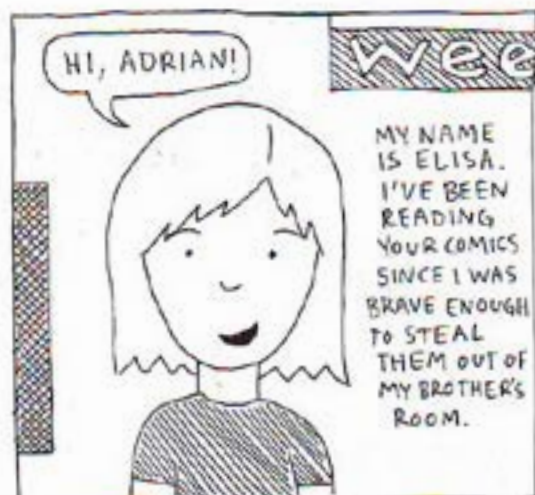


Pooja Tripathi





# RADIO REQUEST





food

# OPERATION RESTORE MAXIMUM FREEDOM

all day  
festival

live  
music

Lineup announced  
on KDVS.org  
soon

MAY 18TH

## LUNCH BUFFET

\$5.95

207 3rd Street

Monday-Saturday 11am-3pm



Now accepting Aggie Cash!

Introducing Happy Hour

\$1.00 > 7pm every day  
Mango Lassi

\$1.00 before every day  
Samosas

THE 2013 FUNDRAISER

# KDVS

April 22nd - 28th

YOUR DONATION AND US: IT'S WRITTEN IN THE STARS

# \$60,000 OR BUST!

(530) 754 - KDVS • FUNDRAISERKDVS.ORG

# KDVS HOUSE SHOWS

Enjoy live music? How about crowd surfing in someone's living room? Ever been handed a cold beer while FIDLAR was shredding in complete darkness? House shows are another way KDVS likes to bring everyone in the community together. Here are some highlights from some house shows this quarter. Be sure to check [undietacos.org](http://undietacos.org) for when and where the next house show is!

For more photos by Rebecca check out [www.flickr.com/rehbehkah](http://www.flickr.com/rehbehkah)



FIDLAR by Alexander Urich



FIDLAR by Alexander Urich



FIDLAR by Rebecca Sicile-Kira



Meat Market by Rebecca Sicile-Kira

Like Alexander's photos? Check out his zine "We Should Be Dead by Now" at [alexanderurich.bigcartel.com](http://alexanderurich.bigcartel.com) and his tumblr: <http://alexanderurich.tumblr.com/>





Photo by Kayla Castanon



Photo by Kayla Castanon

Photos clockwise from top left: Parasol, Prank War, FIDLAR/Pangea/Meat Market house show crowd, Pangea, and Screature.

Check out more of Kayla's photos at <http://www.flickr.com/photos/52551374@N05/>



Photo by Alexander Uhrich



Photo by Kayla Castanon



Photo by Rebecca Sicile-Kira



# Sounds of Señor So(u)l

I

... the morning comes tenderly  
as you and i emerge, drawn  
from states of intima(sea), urging on;  
rushing towards each other, reaching for stars-  
constellations scarring  
the sunrise  
sky sweetly  
embraced by the moon  
light, patiently  
  
In golden anticipation for  
[We.]

II

(Baptized in the  
blissful resonance  
of booming bass lines,  
from dusty records,  
Dug up,  
And resurrected,  
that now ceaselessly spin,  
speaking in soothing,  
static whispers:  
  
The cross-fader  
forecasting the future,  
as it shifts so swiftly;  
  
These tables never stop turning,  
incessantly blending the seasons,  
that leave branches yearning  
to unravel the roots of reason.)  
Reminiscent of hieroglyphics etched  
on ancient scrolls of papyrus  
that learned the stars, predicting  
The seasonal revisions  
of the Sun's position,  
  
that plays the Muse,  
inspiring the creation  
of such the time's captivating tune.  
Re-configuring constellations,

making shining stars swoon.

Inevitably, this is the solstice  
when birds fly frolicking in flocks,  
refuge sought,  
Soaring through endless skies,  
with the clouds of green  
calmly approaching

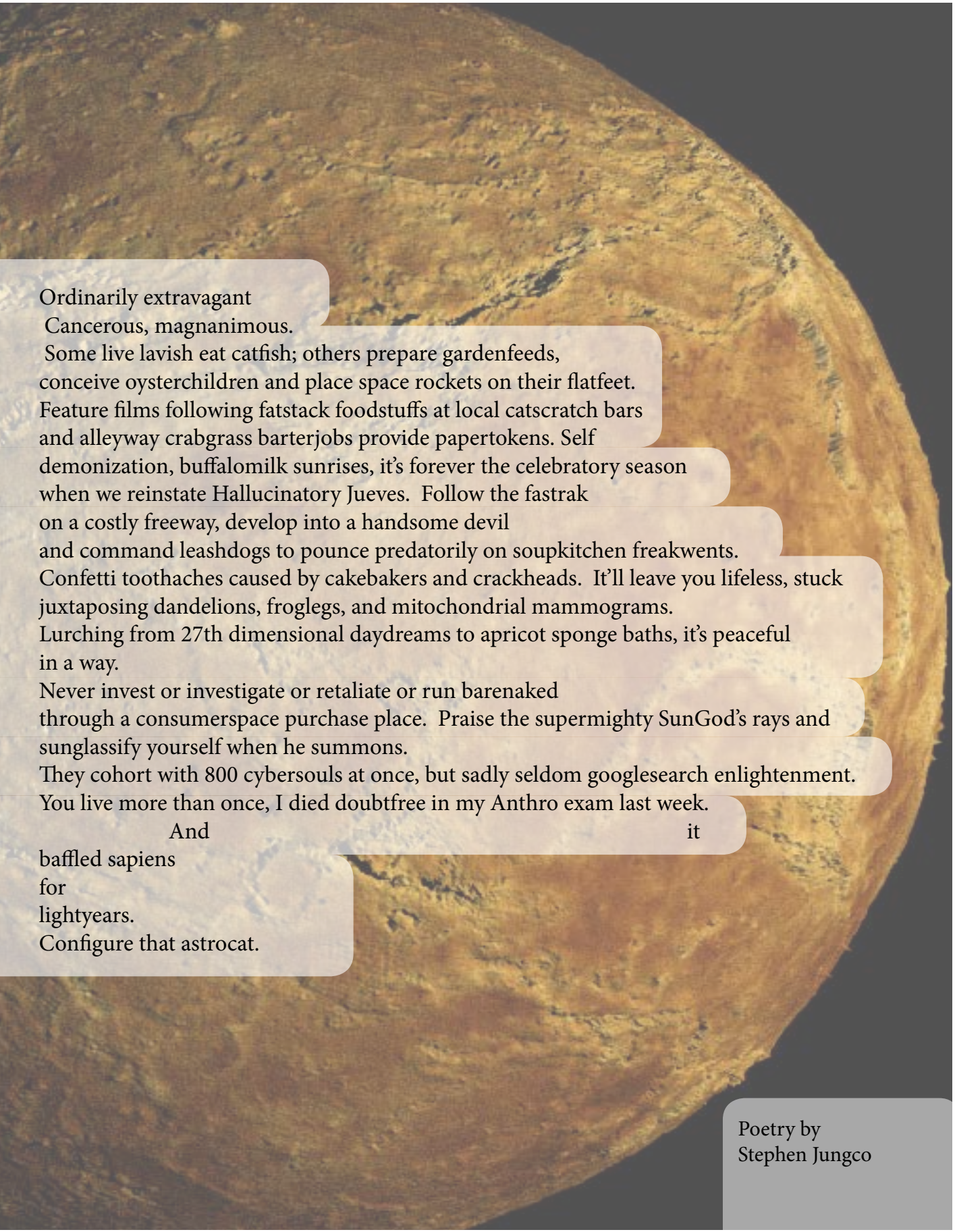
As I,  
gently spread,  
my fragile wings,  
to greet the changes  
that the universe brings.

a simple breath  
pierces as sweetly,  
and deeply  
as Miles' Blue Moods,  
blowing through  
treetops like trumpets,  
as roaring crescendos  
are accompanied by  
Hushed Echoes of jazz,

Stimulating senses, while  
simultaneously enabling my soul  
to relax; intoxicated by  
an enticing taste of nature's sweetest  
aphrodisiac.

lost in the past  
if I leave the NOW to look back,  
so I stay sincere to the present,  
with golden intentions behind every  
act.





Ordinarily extravagant

Cancerous, magnanimous.

Some live lavish eat catfish; others prepare gardenfeeds,  
conceive oysterchildren and place space rockets on their flatfeet.  
Feature films following fatstack foodstuffs at local catscratch bars  
and alleyway crabgrass barterjobs provide papertokens. Self  
demonization, buffalomilk sunrises, it's forever the celebratory season  
when we reinstate Hallucinatory Jueves. Follow the fastrak

on a costly freeway, develop into a handsome devil  
and command leashdogs to pounce predatorily on soupkitchen freakwents.

Confetti toothaches caused by cakebakers and crackheads. It'll leave you lifeless, stuck  
juxtaposing dandelions, froglegs, and mitochondrial mammograms.

Lurching from 27th dimensional daydreams to apricot sponge baths, it's peaceful  
in a way.

Never invest or investigate or retaliate or run barenaked  
through a consumerspace purchase place. Praise the supermighty SunGod's rays and  
sunglassify yourself when he summons.

They cohort with 800 cybersouls at once, but sadly seldom googlesearch enlightenment.

You live more than once, I died doubtfree in my Anthro exam last week.

And

it

baffled sapiens

for

lightyears.

Configure that astrocat.

Poetry by  
Stephen Jungco



ode to the squirrel!

am I in your territory, did I disturb  
your inner peace?

are you attacking me as  
some way to release?

yet I am only here to share this  
same space you see

We both consider it our home,  
the glorious old oak tree

ee me

derstand this

fficult to perceive

re of love bounded

mpassion

to be adorned by

by Chelsea Sarai

## Poetry by Pooja Tripathi

### adolescent adoration

or  
collect many penny postcards  
and quit flossing –  
that'll weaken you,  
too

16 YEARS,  
and I've never felt anything but  
shrinking pains  
the same reckless suspension  
that her mother recommended,  
roadrunner whiskey to calm  
one of two fires,  
blue,  
reminiscent of each  
chlorinated galaxy  
in which they emptied my urn  
and I  
play  
10PM rooster  
interstate clock tower  
replacing the dial tone with  
gongs  
tolling,  
there are still some details  
we need to figure out:  
money's a problem  
getting a ride is  
a problem

there are still some  
airwaves  
you need to travel through

nasal snores  
title the glorious nothing  
of the nearly-detached,  
every single plucked eyebrow  
could break my father's heart  
but it's a force of foreign weight & just as I won't  
ever know its reach

how many molecules wide  
how many fathoms deep  
there is infinity within every heartbeat of a relationship  
(erected attraction to "those most dear to you")

I am his shadow  
as he is his father's

and I won't ever know  
just how

freely I'm falling  
/  
solitary my shape is.

It wasn't much different than when we were  
surrounded by six walls,  
pastel paint sheathing the cut –  
crying,  
she found her heel powdered by wounded plaster.

Bloodlines seize my stomach  
whenever the conversation can't breach my cheeks –

It wasn't much different than massaging the muscles,  
replacing impersonal gestures with  
disgust in dandruff, plaque,  
and self-concern.

It wasn't much different than  
the pin pricks that keep me cold,  
or a linear extension,  
grapefruit cuddled in a basket of woven arms,  
2 AM tea.

You steal movie viewings like I do citrus fruit.  
The timing is off by twelve hours  
but I can't see any other differences.

# UPCOMING EVENTS

**April 12** The Wendell Fishman Quartet and video screening of "Made in California" @ 7pm | The Wardrobe-206 E st.

**April 14** Randy McKean's Horsey Ride (CD Release) and Jaroba w/ Bob Breedlove @ 7.30pm | Luna's Cafe 1414 16th St.

**April 17** WHITE MYSTERY// PLATEAUS// G.Green @ 8pm | Bows and Arrows, Sacramento

**April 25** Broken Water/ Sci-Fi Caper/ white hOle @ 8.30pm | Bike 4th-1221 4th St, Davis

**April 26** CLOUD SEEDER// SWIMMING IN BENGAL @ 7.30pm | Delta of Venus

**April 27** Gentleman Surfer, Cash Pony, and Issac Bear @ 7pm | UC Davis Freeborn Hall

**May 5** WEEKS OF WONDERS// ARTS & LEISURE// SNEEZE ATTACK @ 8pm | Davis Bike Collective

**April 25** Fundraiser Kickoff: Pregnant, Genuis @ 8pm | Babelyon

**May 18** ORMF XIII music festival @ noon-11pm | Plainfield Station

**June 13** Trashies, Screature, Darlingchemicalia @ 8pm | Davis Bike Collective

**June 18** Condominium, Ennui Trust + tba @ 8pm | 1604 Pole Rd., Davis



# KDVS SPRING 2013 TOP 90.3

1. Dante & The Lobsters - "Wonders" (Moon Glyph)
2. Foxygen - "We Are the 21st Century Ambassadors of Peace & Magic" (Jagjaguwar)
3. Spray Paint - "Spray Paint" (SS Records)
4. Voyager 8 - "Acid Baby Jesus & Halliwell Present..." (Slovenly)
5. Ex Cult - "Ex Cult" (Goner)
6. Banque Allemande - "Wilbi du Chinese sein muss du die ekigen Sachen essen" (SS Records)
7. Adam Green and Binki Shapiro - "3/1" (Rouder)
8. Various Artists - "The Thing From The Crypt (I Nearly Died Laughing)" (Dark Entries)
9. Mmoss - "Only Children" (Trouble in Mind)
10. Bad Wettin' Bad Boys - "Ready For Boredom" (R.I.P. Society)
11. Ty Segall & Mikal Cronin - "Reverse Shark Attack" (In The Red)
12. Foot Village - "Make Memories" (Northern Spy)
13. Bad Indians - "Are On The Other Side" (CQ Records)
14. Ranch Fossil - "Clash The Truth" (Captured Tracks)
15. Eat Skull - "III" (Woodist)
16. The Thrills - "Well Down" (Resurrection Records)
17. Various Artists - "Globe Expeclorations" (Slovenly)
18. The Corman - "Mingo" (Total Punk)
19. Psychic Ills - "One Track Mind" (Sacred Bones)
20. Chastly Spots - "We're Breaking Through The Hymen!" (Heinous Anus)
21. Nothing People - "C'mon Girl b/w Walk On" (SS Records)
22. Jacco Gardner - "Cabinet of Curiosities" (Trouble in Mind)
23. Lust For Youth - "Growing Seeds" (Sacred Bones)
24. The Feeling Of Love - "Le Paur Et L'Amour" (Captured)
25. Fall Of Saigon - "Fall Of Saigon" (Dark Entries)
26. Girls Names - "The New Life" (Slumberland)
27. The Product - "Alive Again" (Dark Entries)
28. Various Artists - "Eccentric Soul: Omnibus Vol. 1" (Numero Group)
29. Prunel Courts - "American Specialties" (Play Pinball)
30. Outer Minds - "Behind The Mirror" (FDH/Red Lounge/Resurrection Records)
31. Hobocap - "Half-Man Half-Cap" (Self Released)
32. The Sulphur Lights - "Little Pills" (Self Released)
33. CCR Headcleaner - "CCR Headcleaner 7" (Caesar Cuts)
34. Lenz - "Ways To Find A Day" (1-2-3-4 GO!)
35. Drive-Thru Mystics - "A Thousand Years of Oblivion" (Self Released)
36. Paint Purses - "Uck Life" (Slovenly)
37. Yo La Tengo - "Fade" (Matador)
38. Crystal Castles - "III" (Casablanca/Lost Gang Records)
39. Connections - "Private Airplane" (Anyway)
40. The Readymades - "I'm A Man, I'm A Flower" (MT, St, Mtn)
41. The Growlers - "Hung At Heart" (Everloving Records)
42. The Babies - "Our House On The Hill" (Woodist)
43. Ausmuleants - "Ah...What An Ugly Face Every Face Is" (Heinous Anus)
44. Raw Prawn - "Raw Prawn" (R.I.P. Society)
45. Tony Caray - "Explorer And Yellow Power" (Medical)
46. Warm Soda - "Someone For You" (Castle Face)
47. Unknown Moral Orchestra - "II" (Jagjaguwar)
48. Hang Time - "Hang Time" (Self Released)
49. Grave Babies - "Crusher" (Horrid Art)
50. Lunar Maps - "Lunar Maps" (Self Released)
51. The Barbaras - "2006-2008" (Goner Records)
52. Larry Barileau & The Latin Jazz Collective - "Carmen's Mambo" (OAZ)
53. Pete Escovedo - "Live From Stern Grove Festival" (Concord Picante)
54. How To Dress Well - "Total Loss" (Acrophase)
55. Sweet Talk - "Pickup Lines" (12XU)
56. Rough Sounds - "Calm It Down" (Self Released)
57. Ducktails - "The Flower Lane" (Domina)
58. FallyDL - "Hardcourage" (Blueberry Records)
59. Loretta Meets The Obsolete - "Cumulative Faces" (Captured)
60. The Rippers - "Better The Devil You Know" (Slovenly)
61. Moving Jingle/Bx-Cut/Box/Net - "Concert About Album" (Goner)
62. Nightmares - "Oak Alone" (Secretly Canadian)
63. Arc In Round - "Arc In Round" (La Societe Expérimentale)
64. The Box - "The Box 7" (Plastic Spoon Records)
65. The Bronx Wilson Shock Treatment - "Operation Sun Prober" (Pool)
66. Circa 1 Performance - "Nice Mover" (Medical)
67. Sneez Attack - "Aurore" (Pleasant Streams/Photo Sect)
68. Woolen Girl - "Four Girls" (R.I.P. Society/Trouble in Mind)
69. Carlor Melton - "Photos of Photos" (Agnostic Records)
70. The Rippers - "Frodo Keepers" (Creep Rewards)
71. Julest Eaters - "Hyperfusion" (Jeffrey Drag/Henckiss)
72. Cultural Secrete - "Nourishing The Soul" (Bruto Bards)
73. Veronica Falls - "Waiting For Something To Happen" (Slumberland)
74. The Roches - "The Roches" (Cheap Rewards)
75. Ooga Booga - "Ooga Booga" (Agnostic)
76. Mathemagiques Modernes - "Les Vieux Du Jor" (Medical)
77. The Heads - "Just And Order b/w The Time I Played With My Puppet" (Montreal)
78. The Blind Stare - "Garbage On Glee b/w Go Go 78" (Sweet Roll)
79. Village Pilot - "Big Money" (Last Light)
80. Miles - "Archives" (Dark Entries)
81. Wooden Wreck - "Wooden Wreck" (Dark Entries)
82. Sleep - "Cassette Reel" (Dark Entries)
83. Omids - "A Lot of the Boring Songs" (Dark Entries)
84. Vilest Lovemongers - "Vilest Lovemongers" (Dark Entries)
85. Vile - "Vile" (Dark Entries)
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